

LESSONS IN

Ornamental  
Penmanship

BY C. P. ZANER



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**THE OBJECT OF THESE LESSONS IN ORNAMENTAL PENMANSHIP** Is to give the home student a chance to learn how to practice in order that he may acquire what is generally termed a "professional" or "artistic" hand.

The purpose is to disclose the means rather than the end, and to train the muscle in a normal manner by giving work that is progressively graded.

No pet, set theories are indulged in, nor recommended. Instead, the instruction is as broad and liberal as is possible to be definite and instructive.

The development of the highest beauty consistent with free and ready execution, and the simplest, easiest, most effective manner of execution have been our sincere desires in developing this course of lessons for those who cannot come under our personal instruction.

The work presented is a fair representation of our skill. But it is no better. It is not perfect, for if it were it would disclose the fact that it had been perfected by the engraver. Instead, it is a perfect **fac simile** in every particular, so far as chemicals and printer's press and ink could make it.

If you will follow carefully the instructions and practice faithfully the copies, and use good common sense in interpreting and applying the same, we believe you will be rewarded with improvement of head and hand. You must do your part intelligently and enthusiastically or the lessons will fail to do theirs.

You must learn to develop and to use your own God-given powers of common sense, for that is the most practical theory on earth. You must learn to use any set of muscles, whether of the fingers, hand, fore and upper arm, or shoulder, by which the best results may be secured. Keep in mind the fact that a beautiful style of penmanship is the thing desired, and that any method by which it may be acquired and executed to the best advantage is the one to adopt.

Therefore, go to work and work hard and intelligently, and success will crown your efforts.

Each lesson, with the exception of the first and second, (which two need to be studied continually), contains enough work for at least ten hours faithful practice. That means each lesson should consume about a week's time averaging two hours a day. But whether it takes a week or a month, be sure to accomplish something worth while before proceeding to the next.

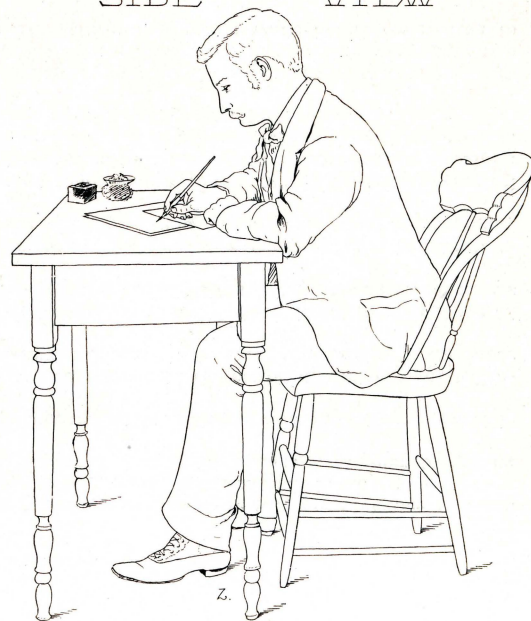
FRONT

VIEW

# LESSON ONE

SIDE

VIEW



## TOP VIEW

PROPER ANGLE OF PAPER & ARM

POSITION OF PAPER WHEN

NO. 2 WHEN WRITING IN

CORNER, AND NO. 3 WHEN

UPPER RIGHT CORNER.

NO. 1 ILLUSTRATES

WRITING IN CENTER,

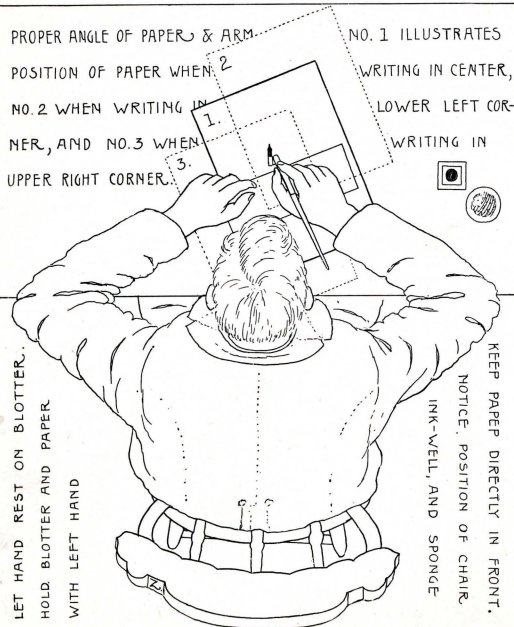
LOWER LEFT COR-

NER, AND NO. 3 WHEN



LET HAND REST ON BLOTTER.  
HOLD BLOTTER AND PAPER  
WITH LEFT HAND

KEEP PAPER DIRECTLY IN FRONT.  
NOTICE POSITION OF CHAIR,  
INK-WELL, AND SPONGE

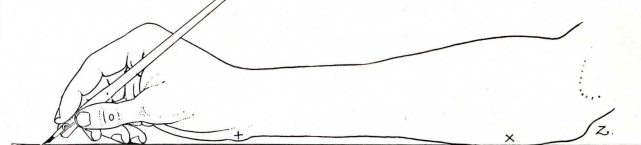


## POSITION OF PEN, HAND, AND ARM,—SIDE VIEW

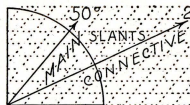
LET LITTLE FINGER REST AND GLIDE ON SIDE BETWEEN JOINT AND END OF FINGER

LET ARM REST AT X. CURVE THUMB (MARKED O). DO NOT USE + FOR REST

OBSERVE—EXPERIMENT. A GOOD POSITION IS NECESSARY FOR SUPERIOR EXECUTION



These illustrations convey what we consider a good, general, healthful, practicable position of the body, arm, hand, pen, and paper. If you are tall, slender, and long-fingered, or short, fat, and short-fingered, you will find it necessary to differ considerably from the illustrations. To what extent, your own judgment must dictate. In fact, you ought to study your own physical make-up in order to decide upon what position will enable you to do your best work. The fact that we have taken great pains to prepare the accompanying illustrations indicates that we would advise you to adhere pretty closely to them.



ELEMENTS

PRINCIPLES

i j k l m n o p q r s t u v w x y z

m m. a v r u w v e r s. o a. t d. f

l b h k. y y g z. g f. y y g z. f. g f p

O A G C D O W O K O M O V U

Y L Z J I F F P B R A N M

I I Good penmanship pays well



## LESSON TWO

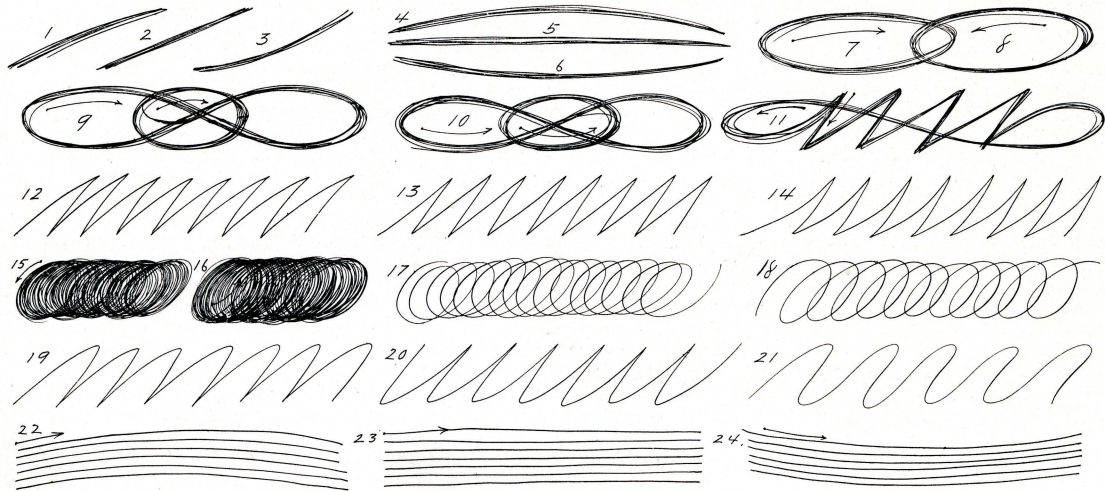
**KNOWLEDGE OF PHYSIOLOGY NECESSARY.** Before beginning the practice of this art each student ought to have a knowledge of the physiology of the hand and arm, but since such information cannot be given herewith, the best we can do is to advise the study of the same at the earliest moment, for without this knowledge a thorough understanding of the art of writing is well nigh impossible.

There are **two** things you, who are following this series, should keep constantly and clearly in mind, viz.: the **form** to be produced and the **manner** of producing it. If you would succeed rightly, you must know definitely the shape of the form to be executed. To aid you in this I have prepared, with no little labor, a plate illustrating the basic forms, with their widths, slants, heights, etc., indicated by dotted lines. This plate is not intended for practice; it is for study—for the purpose of giving the proper mental picture. With the exception of this first plate, all the copies were written with the same movements that we advise, and all were photo-engraved. They were written one-half larger than presented, on account of the necessities of engraving.

**MATERIALS.**—You should provide yourself with ink suited to light line and black shade writing—an ink that is thick and pale enough to make a light, fine line and a dense or brilliant shade. Arnold's Japan or diluted India is the best. You should have half-inch, faint-ruled, smooth-surfaced (not glossy), single-sheet, 8 by 10 inch, 12-pound paper. Use Zanerian Fine Writer pens, or if you prefer a pen not quite so fine and flexible, "The Zanerian Ideal Pen." You need, to complete the outfit, an oblique holder—one that is properly balanced and **adjusted**, preferred.

**POSITION.**—**First**, don a light-weight, loose coat. **Second**, shed your undersleeve from the elbow down (by means of scissors or knife) and remove cuffs and unbutton the shirt sleeve. (Ladies may enlarge dress sleeve and remove undersleeve as advised for gentlemen.) **Third**, sit well back from the table (which should be pretty high), and lean slightly forward, bending at the hips, keeping the feet uncrossed and well apart. Place both arms on the table, elbows just off the edge. Hold pen as illustrated herewith, or as nearly as possible. (Illustrations of the body, hand, paper, etc., are given heretofore.)

**ANGLE OF PAPER.**—This is very important. Upon it depends the kind of movement you use. If you expect to follow the instructions given, then see that the bottom of the paper is at an angle of fifteen degrees with the edge of the table, providing the arm crosses the table at an angle of forty-five degrees. But a better way, perhaps, is to have the paper turned at such an angle that the forearm will be at right angles with the connective slant. The two methods are the same in principle, but the latter does not require that the arm cross the table at a specified angle. Once more, **hold the paper in such manner that the forearm will be at right angles with the connective slant** (25 degrees).



# LESSON THREE

**DIRECTIONS FOR PRACTICE.** Let the little finger glide freely on the side between joint and nail in all forms herewith. Do not use thumb or first or second fingers in this lesson except to hold the pen. If you rest on side of finger, and I believe it best to do so, always use a blotter to rest the hand upon. After writing one-third of the way across the page or making one exercise, either draw the paper to the left or shift the elbow to the right. Do not try to write across the page with the elbow and paper in one place.

Nos. 1, 2 and 3 are made with the forearm acting as a hinge at the elbow. Nos. 4, 5 and 6, with the same movement in conjunction with an in-and-out action of the arm in the sleeve; the two movements producing a diagonal action of the arm as it enters the sleeve at the wrist. Nos. 7 and 8, the same movements as before, combined and reversed, producing a compound elliptical action on the muscle in front of the elbow. Nos. 9 and 10 are produced by uniting the former separate, simple motions, resulting in a compound, circular exercise. No. 11 is produced with hinge action on the straight lines with a gradual backward action of the arm in the sleeve at the elbow—as the pen moves to the right—with a reversal of this same backward action in conjunction with a slight rolling action to produce the compound curve. Nos. 12, 13 and 14 are made similarly to the first part of preceding form. Nos. 15, 16, 17 and 18 are purely rolling movements with a lateral and backward action of the forearm and elbow. Nos. 19, 20 and 21 same as preceding, with less of the circular and more of the hinge and direct actions. Nos. 22, 23 and 24 are hinge and backward actions.

Practice with a free and easy action on these exercises until you acquire them. Make about 300 strokes per minute in most of the forms. Not that many each and every minute, but at that rate of speed. Nos. 9, 10, 22, 23 and 24 not so fast. Study as well as practice. The forms given serve in establishing the simplest movements.

The sooner you learn to criticise your own efforts and to correct them the sooner will you learn to write beautifully. You should, therefore, begin this day to find your weak points, and then eradicate them by diligent practice. Remember that it is only systematic, enthusiastic, properly directed practice that amounts to much.

Cultivate the ability to make a uniformly light, strong, easy appearing line. We say easy “appearing” line so that you may know that we do not mean that it should be made without effort. For no matter how easy the exercises appear after they are made, they usually take all the attention one can give them to make them fairly accurate.

Make all of your practice about one-fourth larger than the forms presented. At times it would be well to double the size of the forms, particularly of the capitals.

Handwriting practice sheet for the letter 'u' in cursive script. The sheet contains 10 rows of practice. Each row starts with a large 'u' and a smaller 'u' for reference, followed by a series of connected 'u's. The rows show variations in the number and style of 'u's, including single 'u's, pairs, and long strings of connected 'u's.



## LESSON FOUR

**HOW WE WRITE.** I wish I could tell you, one and all, just how I write. I wish I could tell you just how our finest penmen write. I do not care to tell you how many of us **say we write**, for that might prevent you from learning to do as well, but how we **actually** produce the forms that are so universally **admired**. I know that it is so easy to say, "I use the muscular, combined, or some other movement," and let it go at that, **as** though that explained all. I have heard many say that they used the muscular movement. I have seen them write, yet **all** wrote differently. **All** used the fingers some; some used them considerably; all used the arm and shoulder muscles; each **one** used all the muscles a little; yet one or two words could not express their manner correctly. What is true of the muscular is true of any other general movement. Now, the object of these lessons is to tell you how to learn to write—to write as Spencer, Flickinger, Bloser, Madarasz, Taylor, Canan, Courtney, Doner, Mills, and many more who write masterfully.

And now, in beginning, do not fail to secure the position we have illustrated. The angle of the paper is essential. The forearm should be held at right angles to the connective slant. With the arm and paper in position as described, little finger resting—gliding on blotter—you may place the pen one-tenth of an inch above the base line on the paper and draw it to the line at an angle of about 50 degrees (or any similar angle that you may adopt for your penmanship) without slipping the little finger or allowing the thumb and first and second fingers to act. This will cause the joints of the little and fourth fingers to act slightly. This slight action will be caused by the friction of the fingers and the blotter rather than by voluntary action of the mind upon the hand muscles. Now this will seem difficult at first, but nine out of ten of our best penmen use more or less of this movement, many doing so unconsciously, as did the writer for years. In fact it is almost impossible to write a very fine hand without this action. The little finger will therefore not need to slip **up** and **down** very far, not more than half the height of the letter. In producing Nos. 2 and 3 (first line) the little finger should slip freely to the right—the length of the line. In the second line the action should come from the elbow, the latter serving as the center of motion. In fact the motive power for these small letters should come from the bicep and tricep muscles between the elbow and shoulder. The arm should rest on the muscle in front of the elbow. **Let the elbow serve as the center of creative motion, and the little finger rest as the center of control.** Let the little finger glide freely to the right in making up strokes, and let it rest or glide less freely in making down strokes.

Now do not confound it with the finger movement, as it is **not** finger action, for the thumb and first and second fingers need not act. See that the forearm acts like a hinge at the elbow in making up strokes. The hand must not roll, nor the wrist work. In producing the up stroke (retrace) of **r** the little finger need not slip; this will cause a perceptible action of the members of the hand.

Pause slightly, or rather, check the motion, in producing shaded strokes, such as last part of **n** and **m**, central stroke of **x** and **v**, and in finishing **v** and **r**.

See that the arm swings freely from the elbow in all up strokes (except in such as shall be named), and especially so as to be clearly noticeable in the wide spacings and long initial and final strokes. To secure this direct lever-like movement push on the pen in producing the long strokes. Hold the pen **firmly** at all times, neither loosely nor vice-like.

vv w w w w w w w w w w  
 c c c c c c c c c c c c c c c c  
 e e e e e e e e e e e e e e e e  
 r r r r r r r r r r r r r r r r  
 s s s s s s s s s s s s s s s s  
 o o o o o o o o o o o o o o o o  
 a a a a a a a a a a a a a a a a  
 cecececece vtvtvtvtvtvt vtvtvtvtvtvt vtvtvtvtvtvt vtvtvtvtvtvt  
 ininininin men vin win mix on  
 minimum maximum annum am  
 move on move on move on move on

## LESSON FIVE

**RAISE THE PEN OCCASIONALLY.** You may (should) raise the pen at the dot of **r** and in making **c**. Check the motion at the shoulder of the second style **r** but do not stop it. Raise the pen as suggested in **s**. You should make the down strokes in **s** and **o** more quickly than the average down strokes in order to curve them well. The little finger need not slip in making the small **o**, but it should slip in producing the down stroke of **s**, especially when the pen is raised at the bottom. Draw the first down stroke of **a** gently to the left, making it more deliberately and longer and more slanting than the average down stroke. Notice carefully that the down strokes of **s** and of **a** are quite slanting, but that of the **a** is less curving. Make the three main strokes of **a** without slipping the little finger.

In producing turns that are very short and angular, the pen should stop, but if you prefer rounding, full, free, graceful turns, the pen should be kept moving at a livelier pace. In fact, I like a free, easy and graceful motion, because that means, when under control, free, graceful, beautiful forms. Master the preliminary exercises, elements and principles before beginning on the letters. Take one form at a time and fill at least one page (between lines included) before beginning another. Do not hurry; neither should you sleep. Study your movements and your forms. Criticise and correct. Turn your writing upside down and examine it critically. When your movement is stiff, practice preliminaries and wide spacing between forms. Raise the pen and shift the elbow to the right or pull the paper to the left, or both, from two to six times, in writing across the page. When you desire to improve in form (after practicing movement), select principles, letters, and words with normal spacing. Raise the pen whenever the movement becomes cramped. If your movement seems wild, jerky and nervous, push on the pen on the up strokes. If your movement is sluggish and your touch heavy, practice long-line exercises and free, light, graceful movements. You should make the shaded strokes more slowly than the light ones. You should make the **n**'s (singly) at the rate of about thirty per minute. Not that many every minute, but at that speed. You should make about three, then pause and criticise and observe. Use your best judgment as to just what peculiar action or movement is best for you. If you can use the fingers a little without weakening the line or producing irregularities and nervous kinks, there is no reason why you should not do so. Most of our finest peamen use more finger action than I think best, but whether it is their **using** or my **thinking** that is wrong you must determine for yourselves.

Do not shade all **a**'s nor omit shade on all **o**'s. It is a good plan to learn to shade every other **a** or **o** in your practice. Be sure to close your **o**'s at the top and to make them rounding and full. Curve the down stroke of the **s** considerably and raise the pen at least once in making it. Do your best each time. Make **no** stroke carelessly. Aim, at all times, to practice thoughtfully and with the view of improving each and every form. This will mean mental as well as muscular effort.





## LESSON SIX

**GRACEFULNESS AND SYMMETRY.** Gracefulness of line and symmetry of form are among the chief essentials of ornamental writing. Lines should be delicately curved and forms should be full and well rounded to be of the greatest value. Lines, too, should be smooth and delicate and strong. They should be faint, yet firm. Contrast of light and shade is still another essential. All the fine lines are pretty, but when they are illuminated by an occasional brilliant, black shade the beauty is still greater.

**HOW TO MAKE t, d AND p.** The **t's**, **d's** and **p's** seem to be specially suited to this light and shade condition. Let us learn how to make them. Begin the **t** much as you would an **i**. But instead of stopping the pen or reversing the motion at the head-line, as in **i**, the pen is raised while the pen is still in motion and on its way to the top to come down again. When about three spaces above the base line it stops, pauses in the air, then suddenly strikes the paper firmly enough to jar or jog or force the teeth or points of the pen apart and then starts toward the base line, to be lifted gradually and dexterously and swiftly from the paper as it nears the head line and to be raised clear of the paper somewhere between the head and base lines. Either this, or to be carried almost to the line, where the action is checked sufficiently to allow the turn to be made on the line as delicately as in the **i**.

But it is not done. The top is not yet square. It must be "retouched." This must be done by making the top level and sharpening the corners. The crossing is usually added by making a compound curve over the letter or a short line following it. Simply a matter of taste. The movement comes from the hand and elbow. The action comes from the elbow, but is subdued by the little finger resting firmly on the blotter and acting in conjunction with the arm and perhaps the other fingers. If you do not raise the pen near the line, it is necessary to use the fingers more than described. It is not a **sin** to use the fingers, but it is to use them to excess.

The **d** is made so similar to the **t** that additional instructions are unnecessary unless the other is not plain.

The little finger should slip freely from the time the pen starts until it stops in making the first two strokes in **p**. The action should come from the elbow as a center. It should act like a hinge. After making the up stroke, come to and below the line with a **rush**, stopping abruptly about two spaces below the line. The pressure of the pen upon the paper will be sufficient to check the motion. Square similarly as the **t** and finish like an **n** or inverted **a**.

Many of our best penmen make the shades of **t** and **d** with a very snap-like, spasmodic, or impulsive action, while others draw them rather deliberately. I prefer a compromise of the two, and therefore make them freely, though not so quickly as to render it risky, nor so slowly as to produce a rough or nervous-like line. The little finger should slip freely in the connecting stroke, but rest pretty securely in the down stroke of **t** and **d**. Learn to rely more upon yourself than upon these instructions and you will then surely succeed. Turn to these remarks for correction and confirmation, to the copies for inspiration, and to yourself for sense.



# LESSON SEVEN

**HOW LOOPS ARE MADE.** Loops are usually considered difficult. I cannot say that I find them very much more so than many short letters. I do not think that you will find them so, either, if you will observe the proper position. Remember the paper should be so held that the forearm will be at right angles to the connective slant. If, with the paper in this position, you will cause the pen to move to the right and upward, causing a slight backward and then forward action of the arm in the sleeve, in conjunction with the hinge motion, and then without stopping the pen at the top allow it to turn abruptly and descend toward the line, raising from the paper somewhere between the crossing and the base line, you will no doubt find, in due time, that loops are not so difficult after all. But you are not done. Place the pen carefully on the unfinished stroke and complete as in *i* or *n* and you will have *l* or *h*.

If you do not wish to raise the pen at or near the crossing, then let the fingers act in conjunction with the hinge action of the elbow and check the motion as you are coming down at the crossing by letting the little finger drag less freely or rest. You cannot make loops successfully if your forearm is at right angles to the base line without a good deal of finger action. Whereas, with the paper turned as before advised, you cannot use the fingers much, but the muscles of the upper arm instead. This hinge-like action is the real movement for producing long, slender, substantial loops. In fact, it is the best movement we have with which to counteract finger action.

**PRELIMINARY EXERCISES COME FIRST.**—Of course the preliminary exercises must be mastered before attempting the letters. The letters must be mastered before attempting words. The pupil must rely upon his better judgment about the little things. Now, don't work too hard at this loop business. Simply let the little finger slide freely, and let the arm act as a hinge at the elbow, and you will find loops to be pleasant to practice. You may find them hard at **first**, but the longer you practice in this manner the easier they will be, and the better you will like them.

**A WORD ABOUT MOVEMENT.**—Keep in mind that a light, easy, graceful, yet firm and delicate movement is essential at all times. Do not screw your muscles down so tightly by nervous anxiety that they cannot act. Nor must you let them be so loose that they flop around rather than dance or waltz.

Keep in mind the fact that movement must be controlled as well as created. You must learn to write with seeming ease and at the same time put forth your greatest effort. For the best penman on earth must necessarily keep close watch of his pen, even after he has become a master. If that be true, how much more essential it is for the learner to do the same. Like all things else worth securing, penmanship requires toil, else the rich alone could possess it. But while they can buy costly paintings, they cannot produce fine penmanship without first **earning** it by **work**. It is needless to say why so few of the rich write well.







*j j      — j —      — j j —      j j j j j j*

*v y      — y —      — y y —      y y y y y y*

*o g      — g —      — g g —      g g g g g g*

*z z      — z —      — z z —      z z z z z z z z*

*juice yours gunning zones zoo*

*jeune yum-yum gew-gaw zigzag gaze.*



## LESSON EIGHT

**INVERTED OR LOWER LOOPS.** On the loops below the base line was where I first learned to use the hinge rather than the finger action. And it may be you can apply the same movement to this class of letters most successfully in the beginning. It is not necessary to use fingers. Even the enthusiasts of muscular movement recommend some finger action in the loops, but it is there I do not think it necessary to use them, or at least not to produce their length. To me it seems rather "funny" or queer to hear people say "use the fingers slightly in loops, but do not use them in the smaller letters. Now, it seems to me, that the larger the form the larger should be the action. In other words, when you have large forms use large muscles, and when you have small forms use small muscles. But do not understand me to say that in small forms we should not use large muscles. We should use large muscles in small forms, in conjunction with small muscles, to give grace, strength and ease of execution. In the large forms, like loops, use the small muscles in a secondary manner, in conjunction with the larger muscles, to give system, accuracy and control. That is, if you cannot control the large muscles well enough to produce the desired results, then call into action the smaller muscles to assist in the work. Do not let your prejudice prevent you from using your God-given and -created forces when they can do the work better than other members. The fact of it is, you will find it hard enough to do good work by using all the muscles, without trying to do all your work with a few. You may have some difficulty in getting the crossing up as far as the base line in the loops herewith in coming from the bottom, but it should be there. Do not stop the pen at the bottom, but keep it moving. By close observation you will see that the down strokes in loops are not quite straight, or should not be so at least. It is generally supposed that they are straight and are usually so taught, but none of our best penmen or engravers make them so. Your **y's** ought to make good **h's** if reversed, your **z's** should begin the same as **n's**. Do not pause at the top of your loops above the line nor at the bottom of those below the line, but keep the motion going. Do this to avoid sharp, angular turns. Aim, at all times, to secure enough speed for gracefulness and smoothness of line, and enough control for accuracy and system. A good rule to follow is to "write as slowly as you can to write freely," or "to write as freely as you can to write accurately." In other words, do not go so fast but that you can go orderly, nor so slowly but that you can do your work with apparent ease.

q q — q — q q q q q q

f f — f — f f f f f f

quince quinine quinze que q

fame fife ruff raff quaff fulfill

limb hook hash hollow billow bl  
joyous zigzag gazing joy mug way.

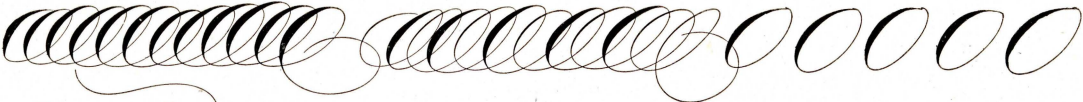
## LESSON NINE

The **q** and **f** are somewhat more difficult to execute than the other loops, because we have an up stroke three spaces long on the main slant. The little finger may slip or rest, whichever way you like best in producing the lower loop in these letters. It is best, however, to raise the pen as you come to the line before adding the final right curve. In the **f**, the pen may be raised to advantage twice, once near the crossing going down and at the base line coming up. If you can make it as well as you wish, and be sure of it each time, without raising the pen, so much the better; but there are but few who can. This raising of the pen so frequently may seem to many very detrimental, but I have yet to find a sufficient number of fine penmen who do not raise the pen frequently, to indicate that it is bad. In truth, it is this very reason why many do not write better. They are **told** not to raise the pen and not to use the fingers. It is simply another proof that precept is not as good as example. If I were to write as I was told I would not have written these lessons. Why? Because I was told to write, not as others wrote, but as some one **thought** it ought to be written.

**SPACING.**—I have said nothing about spacing. The spaces between letters should be a trifle wider than in letters. How much wider is a matter of taste rather than rule. You can gauge my taste by consulting the sentence, "Good penmanship pays," on the first plate. Study it. You will see that all the words given for practice are not spaced the same. The spacing was made wide in some and narrow in others, to give variety for practice. When your movements become cramped and sluggish it would be well to write the words with long strokes (wide spacing) between the letters. We do not deem it advisable to use wide spacing in the letters, as it encourages a scrawling hand.

**FORM STUDY.**—Keep constantly in mind that nearly all angles are the same and nearly all turns are the same. For instance, the top of the small **i** should be the same as the junction of lines in **l**, the turns at the base should be alike as well. The turns at the top of an **n** should correspond with the one at the bottom and with those in **u**, **h**, etc. In fact, by reversing your papers you can find many defects not usually noticeable. And if you cannot see defects you cannot improve rapidly. It will not do to know that something is wrong. You must find what that something is; then, no doubt, you can eradicate the wrong by right practice. There is no one thing that will show you wherein you are deficient in perception of form so well as penciling or drawing the letters slowly. By so doing the eye is required to direct the pencil, rather than the muscle. Now try it, and if you don't learn something let me know and I will.

**PRACTICE POINTERS.**—Now don't be afraid to practice quite vigorously at times on the work given. It would be well if you would double the size of the copies at times, and at others to reduce the size a half and double the spacing. After practicing the different styles in this way always finish your work by practicing the size and spacing given in the copies. Keep your pens in good condition, also your ink. Good material is essential, and it need not necessarily be expensive.

  
O O Omans, A. A. Albany,  
J. J. Gumm, C. C. Common,  
E. E. Emmett, D. D. Drumm,  
Aim to improve your penmanship.



## LESSON TEN

**A FEW PARTING WORDS ABOUT SMALL LETTERS.**—Now, since we have begun the practice of capitals, do not neglect the small letters. Keep in mind the fact that they are of chief importance, and that your success as a penman will be more sure and permanent if you write the small letters uniformly well than if you dash off breezy capitals at the expense of the small forms. Ease of execution will do more toward making your forms graceful than anything else, save an accurate knowledge of form; but the two together—form and movement—are the main requirements. If you have them you are fortunate, but if you have them to get, you need not despair.

**PRELIMINARIES FOR CAPITAL PRACTICE.**—The preliminary exercises and principles at the top of each plate should be mastered before beginning the letters. See that your shades are comparatively short, smooth and fat, and your ovals full, free and graceful. To secure these essentials you must let the arm revolve freely on the muscle within the sleeve at the elbow, using a pretty brisk and forceful, yet delicate action. The power should come chiefly from the shoulder. The muscle in front of the elbow must serve as the main center of motion and of control. This rest may be near the edge of the table. In fact, the elbow may be off the edge of the table, but the whole weight of the arm should rest. The arm may be placed further on the table for small letters.

Do not fail to keep the position recommended, that of having the forearm at right angles with the connective slant. Shift the elbow to the right often or the paper to the left. For capitals, the arm may be held more nearly at right angles to the line on which you write. As will be seen, the heaviest part, the shade, is about half the height. When you find it difficult to determine the exact curvature of a stroke, turn to lesson one and study the first plate. For it is as necessary that you study form and secure accuracy in capitals as well as in small letters. These letters should be made with a full, free, circular action. The shades should be made with more than ordinary force and firmness, though not stiffly. If you are thoroughly interested in your work, you will derive much pleasure in acquiring them. Confidence is essential in bold, delicate, graceful, accurate capital practice. Observe carefully the location of the shade, where it is heaviest, where it begins and terminates, etc.



*N. L. Xenophon, N. H. William,*

O. H. Hannah, R. L. Kempler,

N. H. National, M. H. Manning,

Heads and hands need proper training.

## LESSON ELEVEN

**SYSTEM, SYMMETRY, AND SIMPLICITY FOR CAPITALS.** The tendency of young students is to care more for indiscriminate flourishing than for system, symmetry and simplicity. The day for flourish-burdened capitals and cramped small letters is past—they were the allies of whole arm and finger movements. To-day, the handwriting that pleases most must be written with a uniformly free, graceful, and controllable movement, alike on capitals and small letters. In fact, the movement which is employed in small letters ought to be employed to systematize the capitals, and the motion employed in capitals should be utilized to give freedom, grace, and strength to the small letters. Therefore, do not divorce the movements too completely.

**HOW TO MAKE OVALS AND SHADES.** The oval forms should be made with a full, forceful action from the start. The shade should be produced with a firm but not spasmodic action. The fingers must not act, but grip and hold the pen more firmly than at other times (though this will be somewhat unconscious). The shade should begin at half the height. And right here let me add that shading requires a double action. Not only must the pen be driven about a central point to produce the full, graceful oval, but it must be forced up and down (the points forced apart and then allowed to return to their normal position) as well, and at the same time. This requires what is generally termed an “elastic” action. It is this flexible and elastic action that produces the short, full, smooth, and sparkling shade which distinguishes professional writing from amateur efforts. A very general tendency in small letters is to curve the up strokes too much and to make them too sluggishly and lightly. That is, the tendency is to use a movement which lacks force; a movement not direct from the elbow. To overcome this, it is well to see that the little finger slips freely with each up stroke and that the motion comes direct from the elbow, the forearm serving as a radius.

Endeavor to digest the meaning of the last line and to allow it to crop out of the sleeve and pen in the form of a graceful, accurate script. Keep in mind that it is not alone quantity of practice but quality or kind of practice that develops superior penmanship.





## LESSON TWELVE

**SPEED AND SHADE.** Let the pen be driven over the paper with considerable speed and force. Make the first exercise at the rate of about 100 down strokes per minute. The heaviest part of the shade should be placed at about half the height. The shade should be short, thick in the center, and slender toward the ends. It should not extend up or down far enough to detract from the delicacy of the turns at the top and bottom. The pen may be raised at the base of **V**, **U** and **Y**, but I did not raise it there, nor do I usually.

The shade in **Q** and **Z** is placed much the same as in the preceding three letters. The pen may be raised at the line in making these forms. It was so raised in the copy. Remember the loop in **Q** should be long and horizontal and in the **Z** it should be about on the connective slant. The shade in the **J** should be below the line.

**TENDENCIES AND HOW TO CORRECT THEM.** The tendencies in these letters are to make the first stroke of **V**, **U** and **Y** too slanting and too wide or open at the base, and in the **Q** and **Z**, to make the small loops too nearly round and to use too much rolling motion in the lower part of the latter. The raising of the pen as suggested will aid in flattening the little loops. The use of more rolling or shoulder action will aid in curving the first strokes in the first forms. Use plenty of the hinge action in the long down stroke of the back of the **J**.

The shaded stroke in **Q** and **Z** is curved more than in the letters of the previous plate. The tendency is to make the shade so low as to interfere with the construction of the small loops.

Heed the injunction of the last line. Now is the time to learn, not after you have other things to think about. Make that hand of yours obey your will. It can be trained to do almost anything you dictate. There is nothing like being master of your own powers of expression. The hand should necessarily be the servant of the mind—it is your duty to make it such.

S S S S S S S S S S

S. S. Inning, T. T. Tumble,

F. F. Farmers, P. P. Penning,

D. D. Dalance, R. R. Rumble,

Improve each succeeding movement.

## LESSON THIRTEEN

**TOO MUCH MUSCULAR TENSION AND HOW TO AVOID IT.** In writing the small letters, push the pen along delicately yet firmly, aiming to be sure of the form, but not overanxious. It is possible to tension the muscles too tightly, which is often the result of overanxiety and nervousness. Keep in mind that when the muscle is tensioned too tightly it will restrict the motion and cause short, broken lines and spasmodic motions. On the other hand, when the muscle is not tensioned properly, the movements are inefficient and weak. In this condition the hand usually seems lifeless and lazy. If you are feeling tired, mentally or physically, the muscle can not be made to respond in such a way as to be very satisfying, unless you are too easily satisfied. If the mind or will is too weak to transmit to the muscle enough stimulus to put it in action and sustain the same, but little good can be accomplished. On the other hand, if the muscle is too fatigued to respond to the dictates of the will, little improvement need be expected. Therefore try to feel right when you practice and then practice carefully, which means thoughtfully and briskly.

**THE CAPITAL STEM.** The capital stem you will find to be difficult. The curve should be slight in the beginning, but in the letters given it is made a trifle shorter and more curving than in the principle. Let the arm roll freely in making the large oval. Of course that will require a loose sleeve and a flexible and elastic muscle near the elbow. Make your work larger than here given, nearly double the size. The shades in these letters should be placed below half the height and near and on the line. The heaviest part should nearly touch the line.

**ENDEAVOR TO BREAK YOUR OWN RECORD.** The idea conveyed in this heading is a good one. If you will try, each and every time, to outdo your former effort, you will certainly improve. But that will be difficult to do. It means that you can not follow one effort with another in quick succession for any considerable length of time without becoming wearied. Therefore it will be best to make a few efforts—then rest before trying again. But do not let the recess be long enough to lead to drowsiness nor indifference. Be interested, from top to toe, if you want to become a fine penman.

**A LOOK BACKWARD.** Examine your small letters critically, and if you find them defective it would be time saved in the end if you would return to the first lessons and review them all up to the one herewith. Remember, you ought to spend from one week to one month (from one to three hours' practice per day) on each plate. You can not do justice to one plate in a lesson, nor to yourself.

Decorative flourish consisting of a series of interlocking loops and swirls.

A. A. Annual, N. N. Number,  
M. M. Mueller, J. J. Summer,  
L. L. Lanning, G. G. Gardner,  
Gracefulness is the chief requisite.



## LESSON FOURTEEN

**CHANGE OF POSITION BENEFICIAL AT TIMES.** The capitals **A, N, M, S, L** and **G** are usually quite difficult. Many fail on the letters even after having secured a good stem. To overcome this seeming difficulty, all you need to do is to change your position. The forearm may be held nearly at right angles to the line on which you write in making the stem, but in making the second part of **A, N** or **M**, the elbow should be shoved to the right, or the paper twisted slightly to the right at the top, so as to allow the free use of the hinge action. If you will once form the habit of using this hinge or pivot-like action of the elbow, you will enjoy these letters. Pupils have been taught to keep the forearm parallel with the sides of the paper and to drive the arm in and out the sleeve at the elbow in producing these forms, and as a consequence they usually failed and have therefore used the other styles of letters.

**ELBOW MAY BE ALLOWED TO SLIP—IF ARM BINDS.** In finishing the style of **M** in **Mueller**, the elbow may be allowed to slip slightly if it seems to bind or cramp in the sleeve near the elbow. Don't be scared if some one should "yell" whole-arm movement. Just so you produce the form, it matters little whether you raise or rest the elbow. So far as capitals are concerned, I believe the whole-arm movement as good as any for ornamental writing. But I do not consider it good for small letters. That is, where the whole arm is used in producing capitals there is a tendency to use too much finger action in the small letters. For experience has proven that where the arm rests at the elbow for all the letters, the small letter practice has a tendency to systematize the capitals, and the capital practice has a tendency to make the small forms more free and graceful.

**CURVE STEM IN L AND S.** If you will curve the stem part of **S** and **L** well you will not have very much serious trouble. I like to raise the pen in the **L** the same as though I were going to make an **S**. This, it seems to me, is much easier and surer. And sureness is one of the essentials of professionalism. If you cannot write with reasonable sureness (which means to make nine good letters to one poor one, or to make a good one whenever you make up your mind to do so), you are yet a mere learner—a student, and not a proficient penman. Sureness is a very essential element of fine penmanship.

S S S S S S S S  
S Kensington, S Magnificent,  
S Northington, S Youngstown,  
S Zollinger, S Rambler,  
Uniformity in slant, spacing, height.

## LESSON FIFTEEN

**MODIFIED PRINCIPLE.** Here we have a modification of a former principle; one that is used quite extensively. The aim should be to keep the principle as full and unmodified as possible. The tendency is to make it too narrow and too sharp at the top. The first oval should be horizontal, or nearly so. This oval should never drop below the line; in fact, should not quite touch it. There is no need of rule in this phase of the work. That is, forms need not conform to some one pattern to be pretty. The chief requirement is that the letters, as a whole, balance well; that the ovals are full and the lines well curved; and that the lines are fine and the shades smooth.

The last line expresses the three chief essentials of page writing. It is not necessary to write any particular slant, but it is essential that it be uniform. So it is with spacing. There is no reason why you should not write a more compact hand than here given if you prefer such a hand. The same is true of a more running style. The main thing is to make the style you prefer beautiful. This you can do by employing such elements of beauty in lightness and curvature of lines as is most universally admired. But if in connection with these you can leave the impress of your own nature thereon, so much the better for you and for your profession.

You cannot, in fact, avoid writing unlike other people. That is, your own personality will exert itself even though you fight against it. You have no more right in trying to imitate another's peculiar handwriting than to imitate in manners and looks. The sooner you discover yourself, your own peculiar style, the sooner you will be considered a penman. Even though your style is not as fine as some one else's, if it is original and yours, it will be considered more favorably than if it is an imitation.

J J J J J J J J J J J J

J. J. Kimmig, W. W. Wonders

J. J. Ryan, J. J. Remmey.

J. J. Truthful, C. E. Hammon.

Repetition, in learning, is commendable.



## LESSON SIXTEEN

**MODIFIED STEMS.** The forms on this plate are nothing other than modified stems; the shade being the same. The large initial oval should be about horizontal. It should never be higher at the left end than at the right. The arm must roll freely near the elbow in starting this form, but the paper and pen must be adjusted so as to produce smooth shades. If you find the shade rough on the under side it will be because of a poor position or an improperly adjusted holder. The shades of the second style of **P**, **B**, and **R** must be made less rapidly than the other shades. The tendency is to make the shade so low and abrupt as to interfere with a nice delicate turn at the base of the first part of the letter. Keep the shade high in **C** and **E**. Heed the injunction contained in the last line. It is only through repeated attempts that a fine handwriting is possible.

**HABITS THAT AFFECT WRITING.** If, in your practice from these lessons, your work seems weak, nervous, stiff or irregular, the best thing to do is to go back to exercises and principles. Vigorous drill is the key to mastery. A few attempts will profit but little. Such fitful practice is a mere aggravation—enough, perhaps, to discourage. Therefore, unless you are willing to work hard, faithfully and long you need not expect to become much of a penman. For it takes time to learn to write a thoroughly professional hand. In fact, you must grow into it—in part, at least. And while you are growing and training it will help things along financially, healthfully, and morally if you will do away with smoking, drinking tea and coffee, and irregular eating and sleeping.

Some years ago I ceased such of these habits as I had contracted, for fear that they might influence my work, and I am glad of it. I knew that they could (and quite likely would) influence my work in such a way that it would be difficult to attribute a little nervousness or irregularity to these stimulants; therefore, to be sure about it, I quit using them. I would recommend the same to you. After twenty years' of desk work, by keeping proper hours and eating wholesome food, I find my health much better than when I began. Is this not well worth considering?



## LESSON SEVENTEEN

**FAITHFULLY, ENTHUSIASTICALLY, RIGOROUSLY.** The capital exercises herewith should be practiced faithfully, enthusiastically and rigorously. Do not pause much along the way. Raise the pen in going from one **A** to another, but you need not check the motion. Make the stems of the **B's** first, then finish from right to left. The **G's** may be made continuously without raising the pen, or you may raise it after the shade, as did the writer.

What is true of the **G** is also true of the **L**. Raise the pen in **M** and **N**, but do not place the pen on the shade of the first part in starting the second, but near to it instead. Suit yourself about raising the pen in **Q**. The **W** is similar to the **N** and **M**.

One of the main faults with beginners is to hurry the motion too much in going from one form to another. Thus in the **A's** there is no need of hurry in making the lateral oval and joining to the following form. Ovals are frequently flattened in this haste of joining. Simply let the arm revolve with freedom and ease on the muscle near the elbow. Endeavor to secure fullness of oval rather than fastness of motion. For beauty should be your aim. Speed, in this line of work, is of secondary importance. Of course you must have enough force and momentum to secure fullness and gracefulness of form, but it is foolish to have so much of it as to destroy these desired qualities.

To secure grace, delicacy, smoothness, firmness, and strength, you must use a certain speed and momentum. If you drop below or go beyond this desired rate of motion you will fail in securing all these essential qualities. You must accommodate your inclinations to the possibility of the work to be done. Forms like those herewith demand a certain rate of speed and it is folly to endeavor to go beyond their limit. If you are naturally nervous you will necessarily write faster than those of steady nerves and deliberate movement.

A little flourish now and then  
Is relish'd by the best penmen;  
A little flourish, grace, and shade  
Is not improper when well made.

## LESSON EIGHTEEN

**GET DOWN TO DETAILS.** Earnest students who really desire to become fine penmen will not mind getting down to detail in study and execution. You should now look your small letters over carefully to see whether they are faulty and inaccurate. If so, find out, before going further, what is wrong and what remedy to apply to correct the defects. Your letters need not be absolutely accurate, but they should approach some uniform standard sufficiently near so as to appear similar and regular. That means that nearly all turns (both upper and lower) should be the same size, that nearly all down strokes should be uniform in slant, and that the short letters should appear the same in height.

**EASY MOVEMENT—SMOOTH AND GRACEFUL STROKES.** If you want your writing to take on not only this orderly or precise appearance, but a graceful look as well, you must see that your movements are easy in order that your lines may be graceful and smooth. You must also see that the little shades are distributed about equally over the page. That is, where **a** follows **n**, as in "Ornamental," and is shaded, the **n** should not be shaded. Avoid, as far as possible, having two shades come close together. Therefore you will find it necessary at times to shade your **n's** and **a's**, and at times not to do so.

**UNIFORMITY A KEY TO SUCCESSFUL ORNAMENTAL WRITING.** It would be well to keep in mind the fact that loop letters affect slant more than the short letters, and that the latter control height more than the former. In other words, as your loops are, so will be your slant. Uniformity is one of the keys to successful ornamental writing. It is to penmanship what rhythm is to music. The little sparkling shades interspersed here and there accentuate the otherwise monotonous line. **THE LATERAL FLOURISH** to the capital **I** should be made last by skillfully catching on to the line near the shade where you start first. You must learn to detect the most advantageous way to join on to another line, and then go about it as though it were a commonplace affair, and it will not be long until it will be so. The result, however, will be far from commonplace.



Ornamental Penmanship.  
like elocution, embellishes the forms  
used to convey thought.

It is to writing what elocution  
is to oratory - it gives an added charm  
to thought delivery.

## LESSON NINETEEN

**SMALL LETTERS MORE IMPORTANT THAN CAPITALS.** I have dwelt specially upon the small letters, previously, because they are the very essence of good writing and because capitals will be considered in a later lesson. Young penmen are apt to overlook their small letter practice. Whereas, no one has ever achieved much fame from having been able to produce only capitals well. As it is hard for students to get down to systematic practice on small letters after having become somewhat proficient in capitals, I am desirous to stimulate them in their practice and acquirement of small letters. For capitals are of less consequence in actual writing than are small characters.

Therefore see that your movement is easy, orderly, and sure, so that your small forms will be graceful, artistic, and accurate. Remember that if you slight detail your writing will appear well at a glance, but will not bear close scrutiny. And, on the other hand, if your movement is sluggish and your letters well formed but labored, the general effect will not be very pleasing.

When you find your forms becoming rough, stiff, or clumsy-like in appearance it is quite probable that your movement is rather sluggish or that you are using the fingers to excess. On the other hand, if your form lacks order, system, and accuracy, it is likely that your movement is too rapid and wild, or that you are using the shoulder muscles to excess. Study your work and your movements to find what is wrong. If you think everything is perfect, it is quite likely that you have not yet fairly begun. For I have never yet found the person who wrote really a fine hand who thought it was perfect or even unexcelled.

If you can keep your head from "swelling" at this stage of your work, success will not be so far off as if you think your writing "mighty fine." About the time you think you are about as good as some of the best, secure some good, black India ink, try to see how much better you can write than the copy herewith. India ink will show you your faults quicker than any thing I know of, unless it is a jealous rival.



## LESSON TWENTY

**CAPITALS.** Capitals! What fond memories the word recalls! How well do I call to mind the amount of enjoyment and inspiration I derived from some "whole-arm capitals" in the back of a copy-book a quarter of a century ago. If the forms herewith were to awaken as much enthusiasm on the part of the readers as similar ones have in me in the past, I should envy their delight. For I consider the moments spent in the acquirement of these forms (and they took a decade) among the happiest of my life. But a large portion of that delight has gone forever, never to return save at beholding some masterpiece in painting or in trying to draw something which seems just beyond my present powers, but which I hope to attain. Surely "there is more pleasure in pursuit than in possession," but there is more satisfaction in having it than having it to get. Therefore enjoy the pleasures of acquiring, and then the satisfaction which comes only by possession.

**CONCEPTION, CONFIDENCE AND PRACTICE—THREE ESSENTIALS.** But you want to know how to make a set of capitals. Well, the first requisite is a knowledge of form. The next and most important essential is skill, which comes only by proper effort repeated about a million times. Another very good thing to have, and it comes best by experience, is confidence. Not necessarily that kind which causes the head to swell, but rather that which is the result of honest effort and service. I have heard some say that to be able to make a good set of capitals you must make a half dozen sets daily. No doubt that is a good way to learn. But there are other ways. Practice on each letter until you can make it well any time of day without preliminary practice. Then you can make a set of capitals with but little additional practice.

**SINGLE LETTERS FIRST—FULL ALPHABET AFTER.** So long as you are not reasonably sure of the product before the ink leaves the pen you need not expect to experience a "howling" success in getting up sets of capitals. As long as you make as many misses as hits don't spend time on the alphabet. Spend it on individual letters. But if you think you can make letters better than other people think you can, make a set of capitals, then sit coolly down and look at each letter critically and see if you would be willing to have the poorest one of the lot serve as initial in a penmanship journal. If not, work at such letter or letters until you would.

**RELATION OF WHOLE, NOT INDIVIDUAL FORM, DETERMINES EFFECT.** But the appearance of the alphabet, after all, is not dependent so much upon the form of individual letters as upon the relationship as a whole. All forms should be about equally distant, and the shades uniform in weight.

**THE MOVEMENT FOR CAPITALS.** The movement should come chiefly from the upper arm and shoulder. The power should come from the shoulder. The control should come from resting the forearm on the table. The muscles near the elbow should serve as a rubber-like rest, but they must not be rigid. Little or no finger action should be used except to grip the holder more tightly in producing shades.

A.B.C.

D.E.F.

G.H.

I.J.

M.N.O.

P.Q.R.

S.T.

V.W.

X.Y.



## LSSON TWENTY-ONE

**COMBINATIONS.** The ability to "join capitals" and to invent and produce "combinations" is one of the aspirations of nearly every young penman. At least, I found it to be so with me, and I have found it to be the same with many more. In fact, I have heard many say that they would rather invent and produce combinations than eat, but I never care enough for them to delay eating when hungry. But there is a delight to be had in joining capitals that at some time or other in a penman's life is truly pleasurable. And this delight is due to two things; the one is the result of peculiarly and harmoniously blended curves, and the other comes from the exhilarating ability to produce them.

**BEAUTY IN CURVED LINES.** One of the chief essentials in learning this class of work is to recognize the beauty there is in curved lines. For there is beauty in mere lines, and especially those lines which, by their peculiar delicacy, strength, smoothness and curve, are the result of skill. Skill, in this sense, and almost any other, meaning the result of no small amount of training.

**STRONG, GRACEFUL, WELL ARRANGED CURVES.** But curve of line is not all. Relationship of lines is quite as essential. Not only must the curves be graceful, full, delicate and strong, but they must be arranged harmoniously. They must not crowd each other, nor must they appear distant and disinterested. Instead, all lines must appear to be a part of the whole and without which others would be incomplete.

**CONTRASTS AND SHADES.** Then there is contrast to be taken into consideration. We might have the lines all curved beautifully and arranged harmoniously, yet lack a certain beauty which only sparkling shades can give. For shades are the life of combinations. They give tone, snap and vitality to the work.

**SPACING AND JOINING.** To secure these several results you must first see that your capitals are spaced well—about equally distant one from the other. Then you must see that the joinings are such as to not detract seriously from any of the forms. The shades should be adjusted so that two will not be very close and others very distant. Nor should the shades differ much in size and weight.

**SHADING.** The shades are most difficult because they require a double-like action to produce them. Not only must the pen move in a circular direction to produce the **O**, but the hand must move up and down far enough to spread the pen points to produce the shade. They must not only spread, but respond in time to go smoothly around the bottom. It is this elastic-like action that requires a good deal of training and determines the quality of the shade. For if shades are long and slim it reveals the fact that this up-and-down action is not quick enough for the other. And it is elastic action which alone at times determines amateur from professional writing.

F. M. Howe.

J. O. Mans.

C. M. Cannon.

J. L. Howe.

T. O. Spoon.

D. H. Evans.

M. Warner.



J. M. Loomis.

## LESSON TWENTY-TWO

**JOINING NOT ALWAYS NECESSARY.** It is not necessary that all the capitals be joined continuously one to another to produce the best results. In fact, it is usually best not to do so. The main thing is to have them placed near each other with one part overlapping another or weaving in with it. Just so the effect is pleasing as a whole.

For my part, I think **A J O** and **G M C** quite as pleasing as those which are more complex and continuous. Seek for the simplest manner possible for producing the desired effect rather than the most complex and intricate way. The **F W X** combination is simply an old timer of mine and is run in here to show what one of my old "flames" looked like when fancy curves were my chief delight.

**HOW IT'S DONE.** Make the stem **F** first (in **F M H**), then the **M** and first part of **H**, and then the finish of the **F** and **H**. In the **J L H** design begin the **L** with the under flourish near the shade and crossing of the **J**, and make the first part of **H**. Go back and catch on to the end of the **L** and produce the **J**. I raise the pen after producing the shade of **L**. Make the **D** with a good sized lateral oval. Make the plain **I** in the center of the oval, join the ends of **I** and **D**, which it is quite likely will not be far apart. Catch the first stroke of the **I** near its shade and proceed with the **S**. Make the stem of the **F** and its flourish overhead. Begin at the origin of the stem and form two small loops within the large ones and go on to the **W** and **X** as usual.

**PICKING UP BROKEN LINE WITHOUT SHOWING BREAK** The ability to begin at the end of a line so as to produce a continuation of it without making a noticeable break requires sureness of movement not acquired by spasmodic practice nor cranky movements, either in theory or practice. Nothing but a thorough mastery of all the muscles from the tips of the fingers to the body will enable one to do it successfully time after time.

**BECOME MASTER OF ALL MOVEMENTS.** Therefore, be master of movement, of all the movements used in writing, for there are many movements required. For you can no more write with one movement (or the movements of one muscle) than a duck can fly with one wing. You could not walk well without using the toe, ankle, knee and thigh joints, neither can you write well without using the finger, wrist, elbow and shoulder joints. And to use these you must use all the muscles a little. Sometimes one set, sometimes another, sometimes all.

M. J. Fowler

H. A. Houns.

J. M. Swan.

McM. James.

J. P. Manner.

J. M. Minsding.



# LESSON TWENTY-THREE AND FOUR

**LETTER WRITING.** Letter writing, to penmen, has a double charm. It is not merely a means of communicating information relating to social and professional problems, but it is a most excellent method of displaying one's skill. It is astonishing, however, how many penmen are "out of trim" or "in haste" in penning many of these professional missives. Now I would suggest that you ought never to be in such haste in your professional correspondence as to necessitate the (un-)complimentary closing of "Hastily, etc."

If you are in a hurry people will see it in your work; if you are not, but try to pretend so, it is quite likely that some nervous line will give you away.

**BUSINESS WRITING SUITABLE FOR GENERAL CORRESPONDENCE.** I do not think that this professional penmanship should be used to any great extent in correspondence. Only when you have time and "feel like it" or desire to convey information as to your skill, etc. For ordinary communication of facts, etc. (that includes love), then a business style is the one to use.

I remember when quite a young man I read in some book on Letter Writing that **shade** and **flourish** were positively **poor taste**. I thought then that the one who wrote the article had no taste at all, but I am now of the opinion that shade and flourish outside of professionalism is much the same as flashiness and gaudiness in dress. Bloomers can't be compared with it.

I would therefore say to the young people who are practicing from this series that there is a time to use this display style of penmanship and at time not to do so. It is out of place in business, just as business penmanship is out of place in a resolution. It is out of place in social correspondence because it is too difficult in execution for ease, rapidity and clearness of thought and expression; it takes too much thought for its own execution.

**PROFESSIONAL WRITING FOR PROFESSIONAL CORRESPONDENCE.** But it is in place in professional correspondence or whenever display is allowable and desirable. It has a beauty of its own which captivates the youthful aspirant quite as much as a fine painting. Therefore if it pleases **you**, no one has any right to interfere with your admiration of beauty in curvature, arrangement, light and shade, delicacy, strength, freedom, etc.

**NERVE, MUSCULAR ENERGY, BEAUTIFUL CURVES, DELICACY, BOLDNESS, LIGHT AND SHADE.** For, to one who has made a special study of penmanship, there is truly something charming in a letter from a master hand. You see there nerve and muscular energy as well as beautifully curved forms and striking contrasts in light and shade, delicacy and boldness.

To execute a beautiful letter, it takes a good deal of confidence, which is the product of much hard training. No one can learn to do excellent work without considerable toil. Therefore, if you are unable to do as well as you wish it may be you have not labored long and faithfully enough. If you have little or no talent you will have to work the harder.

**A PROFESSIONAL STYLE WORTH STRIVING FOR.** A good professional hand is in demand, therefore persevere. It will school your hand to obey your will, and that is what God intended the hand to do. It will encourage precision, confidence, taste and patience. It will teach you the evil effects of late hours, strong drinks, tobacco, etc., if you indulge in them.



Columbus, Ohio  
Mr. W. H. Tanning,  
Vincennes, Ind

My dear Sir,  
Yours

communication of the ninth inst is  
received, and in this you see a spec-

men of my penmanship along the  
ornamental line.

Hoping it will please, and to  
hear from you again, I remain

Yours very truly,

C. L. Carter

## A PROFESSIONAL CERTIFICATE

Any one practicing from these lessons, making satisfactory improvement, and attaining such proficiency as is expected from those who aspire to be professionals, a beautiful certificate made by the author and signed, certifying to such proficiency, will be granted for one dollar. This is an opportunity worth at least hundreds, if not thousands of dollars, and should be grasped by all ambitious penmanship students.

To secure this Certificate, write and mail to the author, C. P. Zaner, a specimen of your best penmanship, before beginning, and when you have completed the course and are desirous of securing the Certificate, mail a specimen of your best penmanship together with a duplicate of each of the twenty-four lessons to the same address. If sufficient improvement has been made and a high degree of skill attained, you will be so notified and you may then remit the dollar for the Certificate. If sufficient improvement has not been made, or enough skill acquired, you will be so notified, and your faults pointed out so that practice may be resumed and the Certificate secured.

There is no time limit, and no money expected until the Certificate has been granted.

# SUPPLIES FOR ORNAMENTAL PENMANSHIP.

It does not pay to take up penmanship in a half-hearted way. It pays to go at it as though you mean business and to equip yourself with the best stationery, specimens, etc., so that you can reach the highest degree of skill in the shortest possible time. Below we offer you exactly the same kind of stationery that is being used by many of the finest penmen living.

## PENS (By mail postpaid.)

*Zanerian Fine Writer Pen*—This pen is made especially for executing ornamental penmanship, such as card writing, engrossing, and all fine script work. It is unquestionably the finest pen made for such work. Gross \$1.00,  $\frac{1}{4}$  gross 25 cents, 1 dozen.....12c.

*Zanerian Ideal Pen*—One of the best pens made for general pen work, business or ornamental, but not quite so fine pointed or so flexible as the *Zanerian Fine Writer*. One of the best pens for beginners in penmanship. Gross 75c,  $\frac{1}{4}$  gross 25c, 1 dozen.....10c.

## OBLIQUE PEN HOLDERS—(By mail postpaid).

*Zanerian Oblique Penholder*—Hand-made, rosewood, 12 inches long, a beautiful and perfect holder, and is used today by more professional penmen than any other oblique holder manufactured. 1 holder.....50c.

*Fine Art Oblique Holder*—Inlaid and fancy, hand-made, rosewood and by far the most beautiful holder made. It is the same as the *Zanerian Oblique Holder*, only more fancy. One holder sent in a small wooden box.....\$1.00

*Excelsior Oblique Holder*—The best low-priced oblique holder made. Many hundreds of gross have been sold. 1 holder 10c, 1 dozen.....50c.

## INK

(By mail postpaid, or by express, purchaser paying charges).

*Arnold's Japan Ink*—This ink is known and used more or less by all professional penmen. We send with each bottle a sheet giving instructions how to use it so as to get the best effects. Nearly  $\frac{1}{2}$  pint bottle by mail postpaid 40c, 1 pint by express 45c, 1 quart by express.....75c.

*Zanerian India Ink*—A fine drawing ink and best for preparing script and drawings for photo-engraving. It is also a fine ink for all ornamental writing if used according to the instruction sheet we send with each bottle. 1 bottle by mail postpaid.....30c.  
1 dozen bottles by express.....\$2.00

## PAPER (By express, purchaser paying charges).

Finest 12 lb. paper made, 960 sheets per ream, ruling wide and faint. 1 ream \$2.25, half ream \$1.20, quarter ream 75c.

## FRESH FROM THE PEN SPECIMENS.

Ornamental letter \$1.00, one set ornamental capitals 50c, one dozen elegantly written cards 40c. If you order the letter, capitals and cards at one time, the three will cost you but \$1.50.

Address, ZANER @ BLOSER, COLUMBUS, OHIO.

## SPECIAL OFFER

To all persons who have secured a copy of **Lessons in Ornamental Penmanship** we offer a copy of **Zanerian Script Alphabets** for but \$2.00, the regular price being \$2.50. **Zanerian Script Alphabets** is a book of 116 pages, 9 by 12 inches, bound in boards, and contains a great variety of specimens, representing the highest degree of skill in penmanship reached by the leading masters of our time. It is therefore just the book to use in connection with **Lessons in Ornamental Penmanship**, or after finishing the course presented in that work.

The forepart of **Zanerian Script Alphabets** contains the greatest variety of alphabets ever presented in a publication. Following these are presented numerous forms, such as paragraphs, notes and full-page letters, showing the application of each particular style, or the appropriate use of it. In other words, it first presents a style with painstaking instruction how to acquire it, and then gives the application of the style in actual uses in letter-writing, signature and specimen work.

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